





Eadweard Muybridge,
Woman Dancing in a Blue Dress, c. 1893, zoopraxiscope disc, 30.5 cm diam., Kingston Museum and Heritage Service, Kingston upon Thames

Cover: Detail from the central panel of *The Passion of Christ*, painted in the 1440s by an artist known only as the Master of the Schlägl Altarpiece. See page 4 for the story of the altarpiece's multi-year restoration (Germany, Westphalia, oil on panel, framed width 337.5 cm, Mr. and Mrs. William H. Marlatt Fund 1951.453).

Time Stands Still: Muybridge and the Instantaneous Photography Movement
North Gallery, through May 16

A comprehensive look at the landmark motion studies of the great photographic pioneer

Trenton Doyle Hancock: Moments in Mound History
Project 244, through April 4

The young artist creates a site-specific installation in his ongoing semiautobiographical narrative

Aftermath: Laura Letinsky Still-Life Photographs
Gallery 105, through April 7

Still-life images depicting the colorful aftermaths of meals and snacks

Draped in Splendor: Renaissance Textiles and the Church
Gallery 216, through September 26

Religious paintings and related textiles presented together with innovative lighting and technology

Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection
South Galleries, March 28–July 18.

Highlights from the collection of the Cleveland native and Grammy-winning record producer Tommy LiPuma and his wife Gill.

Burchfield to Schreckengost: Cleveland Art of the Jazz Age
South Galleries, March 28–July 18.

Works from the museum collection complement the LiPuma show.

From the Director

Dear Members,

Be sure to see *Time Stands Still: Muybridge and the Instantaneous Photography Movement*, the fascinating and beautiful exhibition of works by Eadweard Muybridge and his contemporaries, who explored the ways in which the fledgling photographic medium could be used to study time and motion. The resulting works are some of the most enduring images of modern culture—a horse's full gallop represented in a matrix of cyan-toned prints, a man's stride broken down into its constituent motions, a multi-frame sequence of a woman in a long dress jumping over a low stool. The show covers the period from the invention of photography in 1839 to the rise of cinema at the turn of the 20th century. The technical capabilities of photography not only allowed these artists to make new kinds of images, but also encouraged artists working in more traditional media to explore new territory. The influence of Muybridge and early photography on some of these artists, including Degas, Eakins, and Remington forms a coda to the exhibition.

Almost a century and a half after those early experiments, artist Trenton Doyle Hancock is also unintimidated by traditional forms. His Project 244 installation combines painted images, written text, and even wallpaper of the artist's own design in a complex sensory experience. We are delighted to report that this exhibition won the 2003 Joyce Award for visual arts—story on page 14.

In *Aftermath*, Laura Letinsky's arresting color still-life photographs offer a twist on the traditions of tabletop still life. Instead of carefully ordered

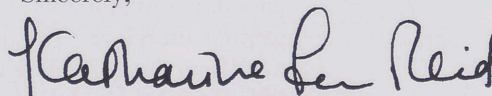
compositions of fruit, glassware, cheeses, birds, human skulls, and so forth, her images present the scene after the diners have left, granting crumbs, wine stains, discarded wrappers, and used silverware the status of significant subject matter—thus implying human presence in a most intriguing way.

It's a rich month for music. Two VIVA! concerts bring the South African ensemble Ladysmith Black Mambazo on the 5th and the German cabaret singer Ute Lemper on the 19th. And classical music performances exemplify a similar breadth of vision, with a 16th-century Hebrew musical on the 7th (see Paul Cox's article on page 7), a program celebrating the birth of the piano trio in Vienna by Three by Three on the 10th, and a keyboard/electronic adventure by contemporary virtuoso Lambert Orkis on the 31st. The Jazz on the Circle series, a collaboration with the Cleveland Orchestra's Severance Hall, brings the Latin-flavored Caribbean Jazz Project on the 13th.

Finally, the film program presents a special *American Splendor* screening on the 17th with special guests Harvey Pekar and Joyce Brabner and, on the 4th (in collaboration with the Cleveland Cinematheque), a sneak preview of a new Lars von Trier film, *Dogville*, starring Nicole Kidman.

I hope to see you here this month!

Sincerely,



Katharine Lee Reid, Director

Visitors explore the contemporary galleries, including Trenton Doyle Hancock's Project 244 installation.





The Case of the Altered Altarpiece



In gallery 214 visitors can see the renovation of a major work from the Renaissance in Germany, a reconstruction rich in historical significance and technical interest. An important example from the Northern tradition of painted altarpieces with narrative cycles, familiar to us from the work of Flemish artists such as Robert Campin and the Van Eycks, the Schlägl altarpiece has been reframed, restoring it to its proper format as a Westphalian altarpiece of the mid 15th century.

The work is named for the Schlägl Abbey, near Linz, Austria, where it had been since the 1870s when acquired by the museum in 1951. Nine of the 13 original panels survived. Within the first dozen years of their arrival in Cleveland, paint delamination on six of the panels caused them to

be “transferred,” a risky, irreversible restoration process undertaken to secure the paint layers to a stable support, after temporarily securing them on the front side with a protective layer. The paint and ground layers were then adhered to a new support, in this case panels of modern Masonite. Because of the loss of some historical integrity and subtle visual characteristics related to the original wood support, paintings are rarely transferred to other supports nowadays. Other alternatives, designed to preserve the original wood, are usually preferred.

Each panel was cleaned to remove discolored varnish layers, and old losses in the paint revealed by the cleaning process were minimally retouched to eliminate their distracting effect. All nine panels were varnished similarly—very important,





because previously many had been treated separately, and it showed; differences in the surface gloss were apparent. Visual and aesthetic unity was the goal.

The altarpiece is incomplete, with four of the smaller panels missing from the sequence. Fortunately, the three panels that retain their original wood supports contain some important clues about the altarpiece's original construction and format. An examination of the triptych's structure revealed the locations and alignment of wood joins within two of these panels, which, together with dowel holes now detectable in x-radiographs, guided the restoration of the proper narrative sequence of the smaller scenes. The examination was aided by subtle features of crack patterns in the paint in the transferred paintings, which indicated the positions of the joins in the wood panels, and hence the

In one of the triptych's most powerful scenes, Christ staggers beneath the Cross, as Simon of Cyrene tries to lift it.

1	3	5		7	9	11
2	4	6		8	10	12

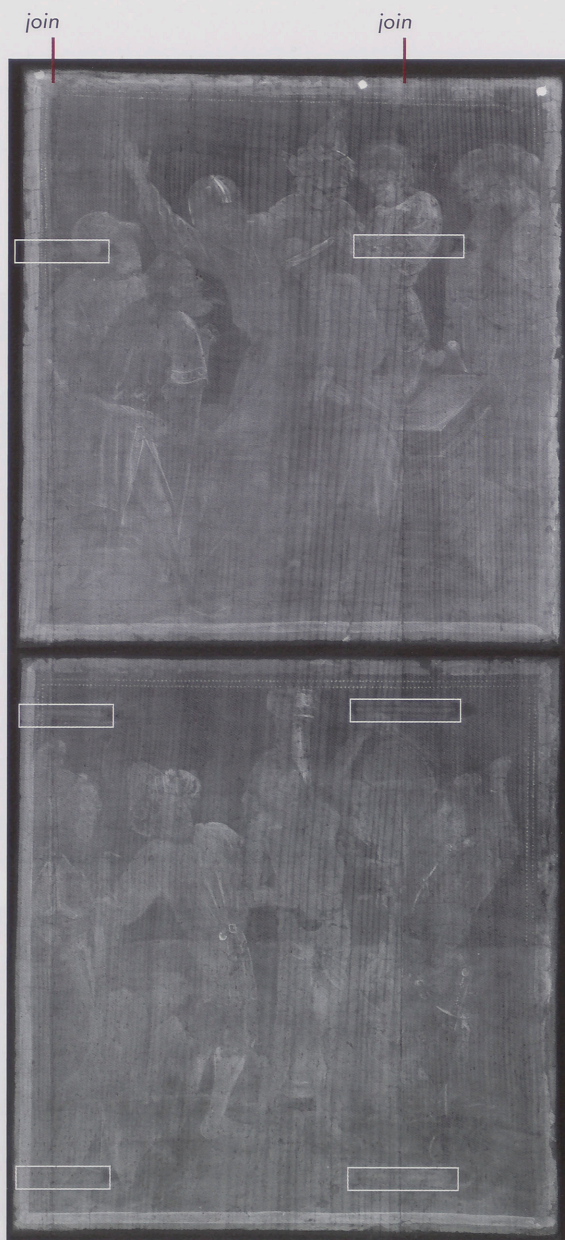
Scenes on the wings of the altarpiece, in the 2004 reconstruction by Linnaea Saunders:

1. Agony in the Garden
2. Mocking of Christ
3. Christ before Pilate
4. Flagellation
5. Lost panel
6. Crown of Thorns
7. Lost panel
8. Christ Falling under the Cross
9. Christ Carrying the Cross
10. Lost panel
11. Lamentation
12. Lost panel

1	3		6	9
2	4		11	8

Left: The altarpiece after a previous reconstruction in 1964, which later research invalidated. In this configuration the narrative order of the triptych's right wing is illogical.





The reconfiguration is based on an examination of the structure of the original panels, which were made of planks glued together. This x-radiograph of two of the three scenes still on their original wood panels (numbers 3 and 4 in the diagram on page 5) shows two of these joins, which provided important evidence for the reconstruction. Three dowels in each join can also be seen. Their positions helped to establish the original order of the scenes.

most likely juxtapositions. Because the smaller scenes were originally painted as individual paintings on larger panels, surrounded by borders, and only later cut apart, the positions of these joins are critical to the reconstruction of the format of the altarpiece as a whole. The individual square paintings were framed by the artist with painted trompe l'oeil moldings in red, their bevels shaded as if lit from the upper right.

The extant nine scenes follow episodes in the Passion of Christ: Agony in the Garden, Mocking of Christ, Christ before Pilate, Flagellation, Crowning with Thorns, Christ Falling under the Cross, Christ Carrying the Cross, Crucifixion, and Lamentation. It was presumed that the missing four panels had depicted an Ecce Homo adjacent to the Crowning of Thorns, a Resurrection, and two post-Resurrection scenes. Now that the altarpiece has been reconstructed, using blank gilded panels for

the missing parts, it is clear from the extent of the narrative that survives that the iconographic emphasis was on the Way to Calvary and not, as previously believed, the Resurrection and beyond.

To complete the project—technical study, reconstruction, and reinterpretation of the religious significance of the altarpiece—a new frame was designed, based on a study of comparable works from 15th-century Westphalia. Four scenes on each hinged wing flank the central oblong section, which includes the Crucifixion. The grandeur and scale of the original are restored.

I cleaned, retouched, and varnished the paintings, and Linnaea Saunders, Kress Fellow and contract conservator in paintings conservation, conducted the technical study and reconstruction and designed the frame.

■ Kenneth Bé, Associate Conservator of Paintings

A Comedy of Betrothal

Sunday, March 7
2:30 pm

Purim Carnevale

Having escaped annihilation by the Persians, the Jews declared a holiday of carnival and revelry that has come to involve cross-dressing, masked processions, disguises, jesters, and, especially in this case, theater. This year we celebrate with a production of *A Comedy of Betrothal*, a 16th-century Hebrew play by Leone de Sommi (c. 1527–1592), reconstructed by musicologist Anna Levenstein, a doctoral candidate at Case Western Reserve University, and presented with the help of Omri Yavin, a member of the faculty in the College of Arts and Sciences.

The play melds elements of Italian *commedia dell'arte* with a storytelling form based on biblical and Talmudic Hebrew. The original text exists, but the music, which would have been a natural part of the production, had to be reconstructed according to other Renaissance models. Levenstein poured Hebrew poetry into Italian song forms of the period to create an integral version of this historical work.

Sommi intended his play to “entertain the youth during the Purim break,” and the song settings of Levenstein’s intermedi are sexy, funny, and trenchant, grappling with the vicissitudes of love under descriptive titles such as “The Wife’s Complaint,” “Against Women,” “In Defense of Women,” and “The Donkey Riddle.” Levenstein writes: “The play takes place in ancient Babylon. The characters are Jewish, but resemble stock *commedia* characters: there are two pairs of lovers, their parents, a greedy lawyer, clever servants, a

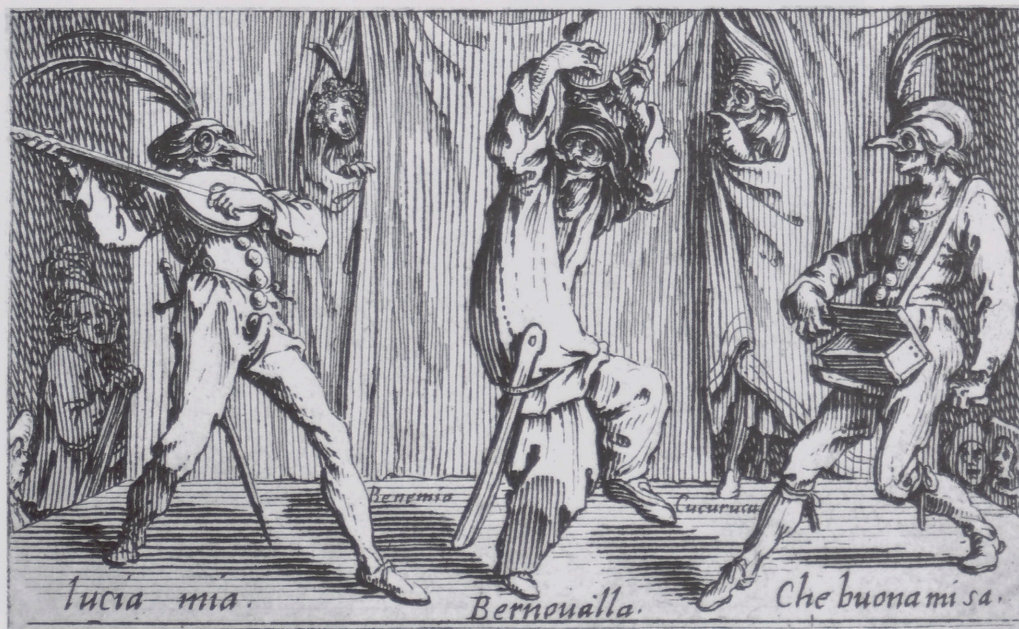
lascivious maid with a loose tongue, and a wise old Rabbi. The plot revolves around the typical problems of love and money, which are ultimately resolved through Talmudic rulings.”

Presented in partnership with the Baker-Nord Center for the Humanities and the Samuel Rosenthal Center for Judaic Studies at Case, *A Comedy of Betrothal* will be heard in an English translation by Alfred Golding. Five actors from the Akron-based Newfangled Productions play double roles, with stage direction by Megan Elk, choreography by Miriam Rother, and stage design by Edna Erez. Music will be performed by the ensemble Ciaramella, with songs in Hebrew. The production will be performed once only, on Sunday, March 7, at 2:30 pm in Gartner Auditorium. For tickets, call 1-888-262-0033.

This production offers much more than theatrical fun. Audiences will become acquainted with the Jewish culture of 16th-century Mantua, including the relationship of the Jewish community with the ruling ducal family, which exemplified the peaceful coexistence between Christians and Jews before the Papal expulsions began in Rome in 1569. Levenstein’s modern version of the work is also a gentle weaving of the two cultures, with music by Italian composers, including Zanetti, Stefani, Rossi, Sanseverino, and Marini, coupled with Hebrew poetry. Don’t miss this high-spirited show from the free-wheeling, wise-cracking theater of the late Italian Renaissance.

■ Paul Cox, Assistant Curator of Musical Arts

Still wild and crazy in the 17th century, these *commedia* characters perform a carnival song from Naples in an engraving by Jacques Callot. Effrontery and high spirits are part of their tradition (Frontispiece from *Balli di Sfessania*, 1621, etching and engraving, John L. Severance Fund 1991.97).





**Signs of Life:
Recent Photography
Acquisitions**
Through April 7

Focus on Landscape

Jules Verne would have loved this exhibition. Not only do these ten works circle the earth, they also soar to the moon, representing photography's 164-year history and encompassing the collection's chronological breadth, aesthetic achievement, and technical innovation. This third installment of a yearlong survey of photographs acquired in the past decade reflects an appetite for adventure and cultural significance in Africa, the Middle East, China, Mexico, Ireland, the United States, and, courtesy of NASA, the moon. In each image the concern for landscape is expanded by human interaction with nature.

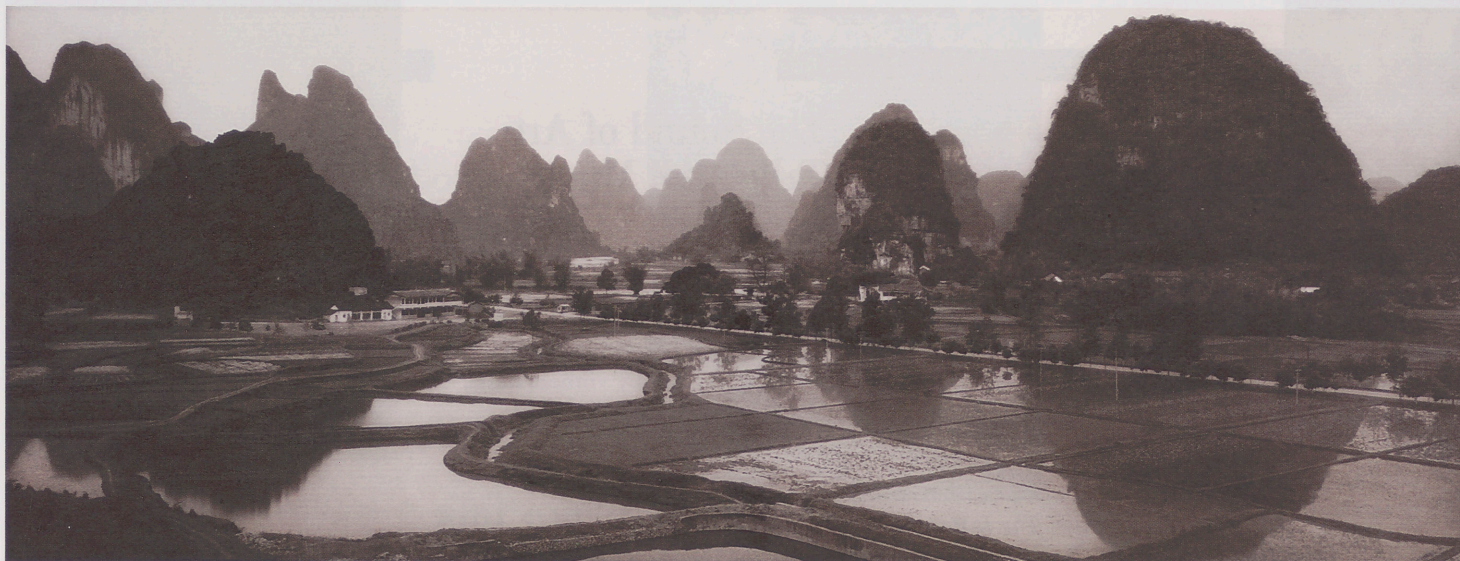
A distinguished photographer who enjoyed royal patronage, Vernon Heath documented estates and landscapes on commission throughout the British Isles. His carefully composed scenic view, *View from the Lawn, Dennicanniby*, taken in October 1871 just above the Upper Lake of Three Lakes of Killarney in southwest Ireland, exemplifies the pioneering technique he developed in the early 1860s for enlarging 12 x 10-inch glass nega-

tives. He excelled at controlling light and rendering aerial perspective through his ability to manipulate wet collodion plates in the field, and was highly acclaimed for the pictorial detail and faithful description of the picturesque scenes his Victorian audience so admired. By 1871 the carbon pigment process had become his preferred method for printing, and this large print reflects its qualities: a softening effect, wide range of tone, and resistance to fading in natural light.

The human presence is also felt in Lois Conner's Chinese landscapes, made 114 years later. On close inspection, the transformation of this ancient landscape by industrialization becomes apparent in buildings, roads, and telephone wires, assimilated into the exceptional beauty that inspired generations of Chinese ink painters. *Yangslow, China* was made on Conner's first trip to China (October 1984–April 1985), when the New York native traveled around the country by bicycle, laden with some 40 pounds of gear. Conner used an antique view camera with specially cut film to

Vernon Heath's *View from the Lawn, Dennicanniby*, photographed on October 28, 1871, depicts an area still popular with tourists today, though the scene would now include large tour buses (carbon print, printed early 1870s, John L. Severance Fund 2000.85).





Lois Conner's dramatic photographs affirm that Chinese painters throughout history did not invent those landscapes (Yangslow, China, 1985, platinum/palladium print, John L. Severance Fund 1999.32).

create a 7 x 17-inch negative, producing a strong horizontal composition that emphasizes the site's geological formation, natural vegetation, and distinctive qualities of light and atmosphere. The hand-coated platinum/palladium paper provides sensitive warm tones, ideal for rendering the special atmospheric qualities of Conner's subject matter.

Conner's work, using antique equipment and traditional landscape subjects, has definite romantic overtones, but the American Andrew Borowiec is a staunch late-20th-century realist. Since the mid 1980s, while a professor of art at the University of Akron, Borowiec has extensively recorded the Ohio Valley region's environment, both natural and constructed. To make *Rockport, Indiana* in 1997, he photographed the rear of a hard-used rural house whose yard backs up against the Ohio River. Typical of his approach, he recorded the secluded back of the dwelling, believing it to

reveal more about the occupants than the façade could. The work contrasts the agreeable aspects of the location—scenic charm, a backyard swing, and the river for recreation—with the unsightly, ominous power plant that looms in the distance.

Photographers who roam the globe and fly over it are adventurers, and their approach to their medium can be adventurous, too. New techniques are continually developed and embraced, old techniques revived, and their impact on photographic imagery is direct and dramatic. The works in the exhibition show how photographers have employed these constantly emerging technologies to create compelling images that sometimes cherish and sometimes challenge landscape traditions, while inventing new landscape forms. The museum is fortunate to have these works in its care and to be able to share them with the public.

■ Tom E. Hinson, Curator of Photography

Andrew Borowiec's images of American rivers explore the enigmatic relationship between human endeavor and the natural world (*Rockport, Indiana*, 1997, gelatin silver print, John L. Severance Fund 2001.154).





Guest Lectures

Right: Kenneth Bé, shown here playing the lute, picks up the vihuela for a March 10 program.

Recent Archaeology in Ancient Turkey

Wednesday, March 10, 7:30.
Tom Matney (AIA lecture)

New Mythologies

Friday, March 19, 7:00.
Valerie Cassel, Contemporary Arts Museum, Houston, and author of *Splat, Boom, Pow! The Influence of Cartoons in Contemporary Art*, discusses the work of Trenton Doyle Hancock.

Petra and the Nabateans

Wednesday, March 24, 7:30.
Nabil Khairy (AIA lecture)

Harvey Buchanan Lecture Seeing Double: Art Vision and Film Vision

Friday, March 26, 6:30.
Susan Mullin Vogel, founding director, Museum for African Art, New York

Coming Up

The Reinstallation of the Classical Collection: The Metropolitan Museum of Art Masterplan
Sunday, April 18, 2:00.

Carlos A. Picón, curator in charge, Greek and Roman art at the Metropolitan Museum of Art, presents the inaugural talk in the John and Helen Collis Lecture Series Devoted to Ancient Greek and Byzantine Art.

The Sound of Art: Talks and Music

Vihuela Music from the Age of El Greco

Wednesday, March 10, 6:30.
Gallery talk by Saundy Stemen followed at 7:00 by vihuela music in the interior garden court by Kenneth Bé.

Antique Camera Talk and Demonstration

Saturday, March 13, 2:00–5:00, Interior Garden Court.
Tim Ryan, local collector and camera historian, discusses his collection of early cameras and their use. Visitors may bring their own cameras for a professional examination. Presented in conjunction with *Time Stands Still*.

Art Encounters Lecture Classes

History of Photography

Four Saturdays, March 6–27, 10:30–12:00.

Seema Rao, coordinator of special education programs, gives a broad chronological survey of the history of photography. \$60, CMA members \$40. Individual session tickets \$30, CMA members \$20.

March 6, *The Beginnings of the Medium*; March 13, *19th-Century Masterpieces*; March 20, *Early to Mid 20th Century: the "isms"*; March 27, *Post-WWII and Beyond*

William Henry Fox Talbot's 1843 calotype print *Articles of Glass* is one of the signature images of early photography (salted paper print from calotype negative, Andrew R. and Martha Holden Jennings Fund 1992.121).



Gallery Talks

1:30 Tuesday–Saturday, Thursdays at 2:30, most Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

Draped in Splendor

Wednesday, March 3, 1:30 and Sunday the 28th at 1:30.
Debbie Apple-Presser

Impressionist and Post-Impressionist Portraits

Thursday, March 4, 2:30.
Debbie Apple-Presser

Time Stands Still: Eadweard Muybridge

Sunday, March 7, 1:30 and Wednesday the 24th at 6:30.
Saundy Stemen. Exhibition ticket required.

20th-Century Portraits

Thursday, March 11, 2:30.
Debbie Apple-Presser

Asian Portraiture

Thursday, March 18, 2:30.
Frank Isphording

Is That Writing That I See?

Wednesday, March 24, 6:00.
Karen Bourquin, docent

Chinese Landscapes

Thursday, March 25, 2:30.
Jean Graves





HANDS-ON ART

Adult Studios

Drawing for the Painter

Ten Fridays, March 12–May 14,
10:00–12:30 or 6:00–8:30.

Cool and warm color relationships, form and texture, and aerial and linear perspective are considered in charcoal, pencil, colored pencil, pastel, and conté as we visit sculpture, portrait, and landscape paintings in the galleries. Susan Gray Bé, instructor. \$140, CMA members \$100.

All-day Drawing Workshop

Saturday, March 20, 10:30–4:00.

Intensive class for beginners to advanced, using charcoal on newsprint to sketch from figurative sculptures in the galleries. \$80, CMA members \$40.

Advanced Watercolor

Eight Wednesdays, March 24–May 12, 9:30–12:00.

Jesse Rhinehart, instructor. \$150, CMA members \$115.

Drawing

Eight Wednesdays, March 24–May 12, 1:00–3:30.

Visit the collection; work from a live model and still lifes. Media include pencil, charcoal, conté, and ink. Jesse Rhinehart, instructor. \$140, CMA members \$100.

Beginning Watercolor

Eight Thursdays, March 25–May 13, 9:30–12:00.

Introduction to watercolor. Jesse Rhinehart, instructor. \$150, CMA members \$115.

Papermaking

Six Wednesdays, March 31–May 5, 6:00–8:30.

Learn the ancient art of papermaking and create unique items. Arielle Levine, instructor. \$140, CMA members \$100.

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Andrea del Sarto's large unfinished painting, *The Sacrifice of Isaac*, is on view in gallery 218 (ca. 1527, oil on panel, Delia E. and L. E. Holden Funds 1937.577).



Family Express

Medieval Mania

Sundays, March 7–28, 2:00–4:30.

Journey back to the days of castles and knights with projects offered in these free, hands-on family workshops.

Family Mini-Highlights Tour

Sunday, March 21, 1:30.

PERSONAL FAVORITE

"Andrea del Sarto's *Sacrifice of Isaac* appeals to me for a variety of reasons," says Hunter Walter, an event coordinator in the office of special events. "This subject is historically identified with the famous contest for Florence's Baptistery doors. The two finalists, Lorenzo Ghiberti and Filippo Brunelleschi, were challenged to cast a bronze relief depicting the *Sacrifice of Isaac*. Ghiberti's innovative casting methods won him the commission, while Brunelleschi's loss was the city's gain, as he went on to solve the architectural puzzle of how to finish building the dome of the Duomo.

"The unfinished nature of this painting provides an opportunity to learn about the process. You can see the decisions: a shadow where the angel's leg used to be, and adjustments to shading, landscapes, and colors. You can see the bare panel or underdrawing in some

Parade Prep

Parade the Circle Celebration 2004 is Saturday, June 12. Free training workshops in parade skills for leaders of school or community groups begin in March on Tuesday evenings at the warehouse studio. For more information and a schedule, call Nan Eisenberg at 216-707-2483. Public workshops at the museum begin April 30.



areas. It's a painting and a drawing simultaneously. The Prado owns a finished version of this painting, but to me, this unfinished work offers a wealth of information about the artist.

"Andrea del Sarto had to compete with Leonardo, Raphael, and Michelangelo. While his reputation is not the equal of these three giants, he did contribute great art to this time period, and taught many of the great Mannerists who would advance the tradition beyond his own classical style."



FILM

Hot Spots

New political documentaries from four corners of the globe. Each program \$7, CMA members \$5, students and seniors (65 & over) \$3.

Hidden in Plain Sight

Wednesday, March 3, 7:00.

Friday, March 5, 7:00.

(USA, 2003, color/b&w, Beta SP, 71 min.) directed by John H. Smihula, with Noam Chomsky and Rev. Roy Bourgeois. This provocative nonfiction film includes interviews with supporters and critics of the U.S. Army's controversial School of the Americas (recently renamed the Western Hemisphere Institute for Security Cooperation). Among the graduates of this Fort Benning institution are some of Latin America's most notorious dictators and human-rights abusers. Narrated by Martin Sheen. Not for the squeamish. Cleveland premiere.

Double Feature!

Sunday, March 7, 1:30.

Wednesday, March 10, 7:00.

The Settlers

(Israel, 2002, color, subtitles, Beta SP, 52 min.) directed by Ruth Walk.

Close, Closed, Closure

(France/Israel, 2002, color, subtitles, Beta SP, 52 min.) directed by Ram Loevy. Two left-wing Israeli documentaries look at life in the

Harvey Pekar and Joyce Brabner present American Splendor?

Wednesday, March 17, 5:15.

(USA, 2003, color, 35mm/DVD, 101 min.) directed by Robert Pulcini and Shari Springer Berman, with Paul Giamatti, Hope Davis, Harvey Pekar, and Joyce Brabner. Double your pleasure, double



occupied territories from two different perspectives. The first movie focuses on devoutly religious Jews living in the West Bank, the second on Palestinians in the Gaza Strip. Cleveland premiere.

War and Peace

Friday, March 12, 6:30.

Sunday, March 14, 1:30.

(India, 2001, color, subtitles, Beta SP, 136 min.) directed by Anand Patwardhan. The nuclear arms race between India and Pakistan is examined in this eloquent, sobering documentary that begins with the assassination of Mohandas Gandhi and continues through the often-alarming rise of Indian nationalism during subsequent decades. "With the controversy surrounding possible weapons of mass destruction in Iraq, there might not be a better time than the present for this documentary... *War and Peace* has a riveting intelligence and earns its epic title." —*The New York Times*. Cleveland premiere.

Morning Sun

Sunday, March 28, 1:30.

Wednesday, March 31, 7:00.

(USA, 2003, color/b&w, subtitles, Beta SP, 117 min.) directed by Carma Hinton, Richard Gordon, and Geremie R. Barmé. The bloody, wrenching realities of Mao's Cultural Revolution—especially the gulf between parents and their children—are plumbed in this heart-rending documentary that contains interviews with victims and clips from the propaganda films that helped bring on the tragic epoch. Cleveland premiere.

your fun with two consecutive screenings of the hit independent film based on the life and comic books of Cleveland's Harvey Pekar! At 5:15 pm we will show the unadulterated award-winning movie—a singular mix of documentary and fiction, of real Clevelanders and the actors who portray them. Then at 7:00 pm we will run it again, this time with live, in-person, impromptu commentary by Pekar and his wife and collaborator, Joyce Brabner. It'll be like watching the movie in Harvey and Joyce's living room. But since we all can't fit there, we've invited them here. A unique event not to be missed! One ticket admits you to both shows. Tickets \$8, CMA members \$6, students and seniors (65 & over) \$5; no Panorama vouchers.

Sneak Preview

Dogville

Shown at the Cleveland Institute of Art, Thursday, March 4, 7:00.

(Denmark, 2003, color, 35mm, 177 min.) directed by Lars von Trier, with Nicole Kidman, Lauren Bacall, and Stellan Skarsgård. A special advance screening of one of the major art films of the year, a barbed riff on *Our Town*. A woman seeks protection from mobsters in a small, Depression-era American town, but ends up suffering further abuse at the hands of the locals. The cast includes Ben Gazzara, James Caan, and Harriet Andersson. Co-presented by the Cleveland Institute of Art Cinematheque, 11141 East Boulevard. \$8, CMA and Cinematheque members \$5. No student or senior discounts; only advance tickets available at the museum. Screening courtesy Lions Gate Films. No Panorama vouchers accepted.



Hidden in Plain Sight



Dogville



MUSIC AND PERFORMANCE

VIVA! Festival of Performing Arts

The Ladysmith Black Mambazo concert celebrates the new gallery of the art of sub-Saharan Africa.



Ute Lemper

Ladysmith Black Mambazo

Friday, March 5, 7:30.

"A breathtaking group" —*Los Angeles Times*. Ladysmith Black Mambazo, best known for Paul Simon's *Graceland*, has recorded more than 40 albums and sold over six million records. The ten-member South African ensemble, winners of one Grammy and nominees for a half-dozen more, sings a *capella* in English, French, Zulu, and African dialects while adding touches of doo-wop, gospel, and reggae—a virtuosic blend of music and dance. \$30 and \$27, CMA members \$27 and \$25.

The Best of Ute Lemper

Friday, March 19, 7:30.

"The world of cabaret can be divided into two distinct categories: Ute Lemper and everyone else" —*Chicago Tribune*. Best known for her starring roles in productions of *Chicago* and *Cabaret*, the exquisite German-born chanteuse has won the highest acting awards and accolades from critics all over the world. Her intensely theatrical concerts evoke the darkly beautiful Weimar era, where she is by turns sexy, haughty, innocent, comedic, and introspective. Ohio debut. One show only. \$35 and \$31, CMA members \$31 and \$28.

Coming Up:

Bonga Sings Semba:

The Music of Angola

Friday, April 2, 7:30.

Semba is a cross between Portuguese and Brazilian melodies and rich African rhythms. \$27 and \$24, CMA members \$24 and \$21.

Persian Classical Music:

Kayhan Kalhor Ensemble

Friday, April 30, 7:30.

The Grammy-nominated Kalhor has been instrumental in popularizing Persian music in the West. This concert is part of the first U.S. tour of his new ensemble. \$20 and \$15, CMA members \$15 and \$10.



Chad Evans Wyatt

Lambert Orkis, piano adventurer

Musart Mondial Series

Keys to the Future (From Hammers to Bytes)

Wednesday, March 31, 7:30.

Lambert Orkis, pianist/electronics. "Orkis is all over the piano, inside and out . . . absorbing consequentiality and grace" —*Fanfare*. Orkis explores the "outer" reaches of piano literature with acoustic piano and the Kurzweil synthesizer in works composed for him by James Primosch and Richard Wernick, who co-present a free preconcert lecture at 6:30. \$15; CMA members, seniors, and students \$8; Musart members receive tickets for free admission.

Gala Music Series

Purim Carnevale: A Theatrical Extravaganza Based on the First Hebrew Play, A Comedy of Betrothal by Leone de Sommi (1525–1590)

Sunday, March 7, 2:30.

Anna Levenstein, director.

A Comedy of Betrothal is presented by Ensemble Ciaramella and modeled on *commedia dell'arte* ensembles of the early 17th century. English dialogue, songs in Hebrew. Presented in conjunction with the Baker-Nord Center for the Humanities, the Samuel Rosenthal Center for Judaic Studies, and the School of Music at Case Western Reserve University. \$15; CMA and Musart Society members, senior citizens, and students \$8; special student rate at the door \$5. See Paul Cox's article on page 7.

Three by Three

Wednesday, March 10, 7:30.

Elizabeth Wallfisch, violin; Jaap ter Linden, cello; David Breitman, fortepiano. The trio's Gala debut explores the birth of the piano trio in Vienna. Hear works by Schubert (Notturmo, D. 897 and Trio in B-flat, D. 898) and Beethoven (Trio in G, op. 1, no. 2). \$20 and \$18; CMA and Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5. Preconcert lecture at 6:30 in the recital hall.

Musart Matinees

Karel Paukert, organ

Sunday, March 14, 2:30.

Works by J. B. Foerster, J. Rheinberger, and M. Reger.

Karel Paukert, organ and harpsichord

Sunday, March 21, 2:30.

Happy birthday, Johann Sebastian! Keyboard works of J. S. Bach.

Lorraine Brugh, organ with Christopher Cock, tenor

Sunday, March 28, 2:30.

The pair from Valparaiso University offer works by J. S. Bach, Pinkham, Litaize, and Distler.

JAZZ ON THE CIRCLE

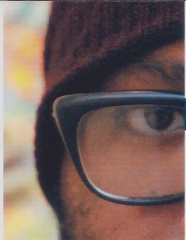
Caribbean Jazz Project

Saturday, March 13, 8:00.

One of the most refreshingly innovative groups in Latin jazz today, the Caribbean Jazz Project never fails to surprise and delight listeners with their inspired melding of jazz and Latin music. Whether putting a fresh Latin spin on jazz standards or bringing their compelling original compositions to life with distinctive artistry and virtuosity, the Caribbean Jazz Project has created a signature sound unlike any other group in Latin jazz. Gartner Auditorium. \$27 and \$19; CMA members receive a \$2 discount.

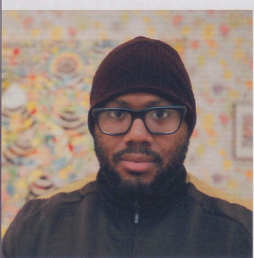


Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by The Wave 107.3 FM.



Museum Receives Joyce Award

Joyce Award winning artist Trenton Doyle Hancock. Valerie Cassel's lecture on Friday, March 19 takes an incisive look at Hancock's work (see page 10).



On January 26, the Cleveland Museum of Art was presented with the 2003 Joyce Award in the visual arts. In its inaugural year, the Joyce Awards honor arts institutions in major Midwestern cities that commission and promote the work of artists of color. This distinction, along with a \$50,000 grant, was awarded for the museum's exhibition of the Project 244 site-specific installation *Moments in Mound History* by Texas artist Trenton Doyle Hancock. The sole visual arts institution to be so honored, the museum was one of 57 institutions in Chicago, Detroit, Milwaukee, St. Paul, Minneapolis, and Cleveland that submitted proposals. Awards were also presented in the fields of music and theater to Chicago's Goodman Theatre, the St. Paul Chamber Orchestra, and the Milwaukee Symphony Orchestra.

"On behalf of the Joyce Foundation, we are thrilled to honor these four institutions and artists for their vision, creativity, and commitment to community," said foundation president Ellen Alberding. "The Joyce Awards further the foundation's continued interest in supporting artistic merit and encouraging mainstream arts groups to develop programming that relates to and reflects the experiences of diverse audiences."

In accepting the award, Associate Curator of Contemporary Art Jeffrey Grove cited the museum's ongoing commitment to the art of our time and to artists from diverse cultures and backgrounds. Hancock's installation will be on view through April 4.

Support Issue 31

Issue 31 on the March 2 ballot is an initiative designed to provide funds for regional economic development issues. Half of the revenues of this levy, \$10.5 million annually, would provide operating and project support to arts and cultural organizations, as well as support for individual artists. The arts and culture sector in Cuyahoga County—from the renowned large institutions to modest but important community arts organizations—is responsible for over \$1 billion in economic impact and provides more than 3,000 full-time jobs. Arts and culture are among this region's most important assets. Because this initiative has the potential to affect the arts community of our entire region in a very positive way, the museum encourages Cuyahoga County residents to support Issue 31.

MUSEUM STORE MARCH SPECIAL



Bookmarks

Members receive 25% off these handsome bookmarks adapted from the museum's Egyptian, textile, Asian, and decorative arts collections. Silver, gold, or brushed copper plated over brass and accented with enameling. Non-tarnishing finish.

Regularly \$9.95 each; members \$7.46 each.

To see more CMA products, please visit our online store at www.clevelandart.org.

Cleveland Symposium

Now in its 30th year, the Cleveland Symposium provides a forum for graduate students from across the country to present topics in the history of art. The symposium will be held on Friday, April 16, from 10:00 to 5:30 in the lecture hall. The event is free and open to the public. The Cleveland Symposium is organized by graduate students in the Case Western Reserve University and Cleveland Museum of Art Joint Program in Art History and Museum Studies.

For additional information, visit www.cwru.edu/artsci/arth.html or call 216-368-4118.

Ralph Drake 1936–2003

Ralph Drake, founding president of the museum's Trideca Society and a member and recent trustee of the Print Club of Cleveland, died December 15. Born in Perry County, Drake was a 1957 graduate of the Case Institute of Technology. A chemist by profession, he pursued interests and hobbies that reflected his love of the visual arts, classical music, and literature. A tenor under Robert Shaw in the Cleveland Orchestra Chorus, he also collected Japanese and American prints and was an avid supporter of the Cleveland Orchestra, the Cleveland Institute of Music, and the Cleveland Music School Settlement, as well as the CMA.

Friends wishing to contribute to a memorial fund may send contributions to the Jesse and Olema Drake Memorial Scholarship Fund, 526 Superior Avenue E, Suite 625, Cleveland, Ohio 44114-1900.



MARCH

S M T W T F S

1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30 31

T Tickets required

\$ Admission charge

R Reservation required

2 Tuesday
Highlights Tour 1:30

3 Wednesday
Gallery Talk 1:30
Draped in Splendor
Highlights Tour 6:00

Film 7:00 *Hidden in Plain Sight* \$

7 Sunday
Gallery Talk 1:30
Time Stands Still T
Films 1:30 *The Settlers and Close, Closed, Closure* \$
Family Express 2:00–4:30 *Medieval Mania*
Special Performance 2:30 *Purim Carnevale* \$
Highlights Tour 3:00



Ciaramella performs a 16th-century Hebrew play in *commedia dell'arte* tradition, Sunday the 7th.

Above right:
Ladysmith Black Mambazo

The VIVA! and Gala concert series are supported in part by an award from the National Endowment for the Arts. The museum received operating support from the Ohio Arts Council.



Ohio Arts Council

4 Thursday
Highlights Tour 1:30

Gallery Talk 2:30
Impressionist and Post-Impressionist Portraits

Film 7:00 *Dogville* (shown at the Cleveland Institute of Art) \$

5 Friday
Highlights Tour 1:30

Cool Fridays 5:30
Under the Tree
Film 7:00 *Hidden in Plain Sight* \$
VIVA! Concert 7:30 Ladysmith Black Mambazo \$

6 Saturday
Photography Lecture 10:30–12:00 *The Beginnings* \$
Highlights Tours 1:30 and 3:00

9 Tuesday
Highlights Tour 1:30

10 Wednesday
Highlights Tour 1:30

The Sound of Art 6:30 *Vihuela Music from the Age of El Greco*
Preconcert Lecture 6:30 Richard Rodda
AIA Lecture 7:30 *Recent Archaeology in Ancient Turkey*
Films 7:00 *The Settlers and Close, Closed, Closure* \$
Gala Concert 7:30 *Three by Three* \$

11 Thursday
Highlights Tour 1:30
Gallery Talk 2:30 *20th-Century Portraits*

12 Friday
Adult Studios
Begin 10:00–12:30 or 6:00–8:30
Drawing for the Painter \$ R
Highlights Tour 1:30
Cool Fridays 5:30
Figurehead
Film 6:30 *War and Peace* \$

13 Saturday
Photography Lecture 10:30–12:00 *19th-Century Masterpieces* \$
Highlights Tours 1:30 and 3:00

Talk and Demonstration 2:00–5:00 Tim Ryan: *Antique Cameras*
Concert 8:00 *Caribbean Jazz Project* \$

14 Sunday
Highlights Tours 1:30 and 3:00
Film 1:30 *War and Peace* \$
Family Express 2:00–4:30 *Medieval Mania*
Organ Recital 2:30 Karel Paukert



War and Peace

16 Tuesday
Highlights Tour 1:30

17 Wednesday
Highlights Tours 1:30 and 6:00
Film 5:15 *American Splendor* 2 \$

18 Thursday
Highlights Tour 1:30
Gallery Talk 2:30 *Asian Portraiture*

19 Friday
Highlights Tour 1:30
Cool Fridays 5:30 *Hollywood Slim Band*
Guest Lecture 7:00 New Mythologies: *The World of Trenton Doyle Hancock*
VIVA! Concert 7:30 Ute Lemper \$

20 Saturday
Photography Lecture 10:30–12:00 *Early-Mid 20th Century* \$
All-day Drawing Workshop 10:30–4:00 \$ R
Highlights Tours 1:30 and 3:00

21 Sunday
Highlights Tours 1:30 and 3:00
Family Express 1:30–4:30 *Mini Highlights Tour*, then *Medieval Mania*
Bach Birthday Bash 2:30 Karel Paukert, organ and harpsichord

23 Tuesday
Highlights Tour 1:30

24 Wednesday
Adult Studios
Begin 9:30–12:00 *Advanced Watercolor*; 1:00–3:30 *Drawing* \$ R
Highlights Tour 1:30
Gallery Talk 6:00 *Is That Writing That I See?*
Gallery Talk 6:30 *Time Stands Still* T
Guest Lecture 7:30 *Petra and the Nabateans*

25 Thursday
Adult Studio
Begins 9:30–12:00 *Beginning Watercolor* \$ R
Highlights Tour 1:30
Gallery Talk 2:30 *Chinese Landscapes*

26 Friday
Highlights Tour 1:30
Cool Fridays 5:30
Debbie Gifford Buchanan Lecture 6:30 *Seeing Double: Art Vision and Film Vision*

27 Saturday
Photography Lecture 10:30–12:00 *Post-WWII and Beyond* \$
Highlights Tours 1:30 and 3:00

28 Sunday
Gallery Talk 1:30
Draped in Splendor
Film 1:30 *Morning Sun* \$
Family Express 2:00–4:30 *Medieval Mania*
Musart Concert 2:30 Lorraine Brugh and Christopher Cock
Highlights Tour 3:00

30 Tuesday
Highlights Tour 1:30

31 Wednesday
Highlights Tours 1:30 and 6:00
Adult Studio
Begins 6:00–8:30 *Papermaking* \$ R
Preconcert Talk 6:30 James Primosch and Richard Wernick
Film 7:00 *Morning Sun* \$
Musart Recital 7:30 Lambert Orkis, piano/electronics \$

The Cleveland Museum of Art

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Administrative Telephones
216-421-7340
1-888-269-7829
TDD: 216-421-0018

Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday). Non-refundable service fees apply for phone orders.

Membership
216-707-2268
membership@clevelandart.org

Museum Store
216-707-2333

Special Events
216-707-2598

Parking
\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound
Audio guide of the collection. Free.

General Hours
Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Museum Café
Closes one hour before museum.

Ingalls Library Hours
Tuesday-Saturday 10:00-5:00
Wednesday to 9:00
Image library by appointment (216-707-2547)

Print Study Room Hours
By appointment only 216-707-2242
Tuesday-Friday 10:00-11:30 and 1:30-4:45

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P. 4
Conservation of an Altarpiece



P. 7
Purim Carnevale



P. 8
Landscape Photographs



P. 10
Talks and Lectures



P. 11
Hands-on Art



P. 12
Film



P. 13
Music and Performance



P. 15
Calendar

